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Book Reviews

Le Terme di Diocleziano e il Museo Nazionale Romano. By R. PARIBENI. Rome: E. Cuggiani, 1920. Third ed., pp. 238. Plates 20. Lire 8.

This is not only a new edition of the excellent little guidebook to the National Museum previously published in 1911 and 1914, but it also contains a lengthy treatise upon the unique home of the collections, the magnificent Baths of Diocletian, in particular, and upon Roman baths in general.

Owing to the new arrangement the object upon which the visitor first gazes is that wondrous embodiment of the Roman spirit, the quintessence of the authority and jurisdiction of ancient Rome, the *Ara Pacis Augustae*. Raised from its watery bed under the Palazzo Fiano, this monument erected by the first Roman emperor has now found a home in the enormous edifice built some three hundred years later by his successor, the last great ruler of the united Roman Empire.

Hence it is appropriate that the first important statue in the collection should be the Augustus of the Via Labicana, that fine work which portrays him as *Pontifex Maximus*, embued with all the majesty of a sovereign and yet with all the spiritual dignity of a priest as well.

The Ludovisi Collection has now been placed around the small cloister, where it is seen to far greater advantage than in the cramped rooms which housed it for so many years. Here one can really appreciate the merits of the *Hermes Logios*, No. 47; the colossal head of Hera, No. 66; above all, the exquisite beauty of the "Ludovisi Throne," No. 67, of which the author still maintains the explanation as a "Throne," instead of the more generally accepted view that these reliefs and those in Boston also formed the short sides of a long altar. In connection with this I may cite the articles by R. Norton (*JHS*, XXXIV [1914], 66-75) and L. Caskey (*AJA*, XXII [1918], 101-45, Plates IV, V) which the learned author, so conversant as a rule with the works of foreign, and especially English-speaking, scholars has omitted to mention.

It would, perhaps, be impossible in a guidebook of this kind to give a complete bibliography of every object, but it may be helpful if I quote some recent authorities to supplement those noted by Professor Paribeni. No. 61, a head of Serapis on a modern bust, has been shown by Lippold (*Röm. Myth.*, XXXII [1917], 98 f., Figs. 6, 7) to go back to an original of the time of Pheidias, perhaps by Alkamenes. The Herm of Dionysos, No. 54, is a good example of

the Thracian dress introduced into Greece with the advent thence of the god and adopted as the regulation actor's costume in all dramatic performances which were originally held in his honor (M. Bieber, *Oesterr. Jahresh.*, XVII [1914]).

Around the large cloister are arranged statues, not of conspicuous merit as works of art, but often interesting as inferior copies of some fine original, as portraits of the ordinary Roman citizen, or for inscriptions to some little known deity; for instance No. 194 *bis*, *Sanctus Deus Sabazis*, one more example to add to those cited by Roscher, *Lexikon*, III, 241. The statuette of Kronos, No. 199, represented as a man with a lion's head, must be added to the list given by Cumont, *Les Mystères de Mithra*, II, 238. Here also are certain Christian sarcophagi illustrating the types discussed by Dütschke (*Raven-natische Studien*) of the Good Shepherd, the Gates of Hades, and Christ and His Disciples. No. 269, showing *Iuno Pronuba* presiding over the marriage of a couple, is mentioned by von Sybel (*Christliche Antike*, II, 52). Another is described by Strzygowski (*Orient oder Rom*, p. 50, Fig. 18). The authorities have done wisely to place here works of less artistic merit, for the glowing beauty of the gardens in the midst of the cloister distracts one's attention from the formal beauty of the works of art.

The small rooms which formerly contained the Ludovisi Collection are now filled by the "Barbaric Collections," objects found in the Lombard necropoles, horse-trappings, gold ornaments, pendants, weapons, and even two pieces of silk interwoven with golden threads. But the fairest jewel is in the little room at the entrance, the Aphrodite of Cyrene, so perfect a conception of the human form that one scarcely realizes the loss of the head.

Upstairs in the second room are a group of important statues: the celebrated Apollo found in the Tiber; the exquisite "Venus Genetrix" and others; the bronze statue of a Hellenistic ruler, No. 457, is illustrated by Hekler (*Greek and Roman Portraits* [London, 1912], Plates 82-84). "The Maiden from Antium" continues to excite discussion; nevertheless, in 1903 a statuette was found in Piazza Venezia in Rome, a replica of the larger statue, which seems to prove that the original of both represented Hygeia, thus solving the question of the sex of the figure (*Boll. d'Arte*, XIII [1919], fasc. v-viii, pp. 102-6).

The rooms of the first story over the smaller cloister are filled with a collection of sculptures arranged in chronological order from the early Greek to the late Roman period; they are of the utmost importance to students, for most of them have the great merit of being unspoilt by restoration, and here, within a few paces, one can study the evolution of plastic art and especially the art of portraiture as exemplified by the imperial busts.

Hekler gives excellent plates of the following: No. 596, head of the younger Claudius, Hekler Plate 181; No. 613, a remarkable head of Nero which portrays him in earliest manhood before he became brutalized, Hekler Plate 183, Delbrück (*Antike Porträts*, [Bonn 1912], Plate 35); Nos. 585, 587, the beautiful heads of Sabina which, for all their sweetness, make one realize

that here is one who was the daughter and wife of emperors, Hekler Plate 157 *a, b*; Delbrück (*Bildnisse röm. Kaiser* [Berlin, 1914], Plate XIX); Nos. 591, 610, Antoninus Pius, Hekler Plate 164 *a, b*; No. 624 which the author considers Clodius Albinus, Hekler Plate 267; No. 599, Gordian III, Hekler Plate 292 and *Atti Accad. Pontif.*, Ser. Vol. X, Part 2 (1912), p. 78, Fig. 15 No. 586, the fine head of Gallienus, Hekler Plate 292, Galassi in *Rassegna d'Arte* XVIII (1915) p. 335, n. 1, Delbrück (*Ant. Porträts* Plate 53). Other interesting character studies are No. 633, a woman with the elaborate coiffure of the Trajanic period, Hekler Plate 241; No. 663, the strong, ugly face of an unknown Roman, Hekler Plate 222; No. 667, the so-called Minatia Polla, Hekler Plate 211; and No. 659 the piquant face of a Roman girl, Hekler Plate 282.

This museum would be an admirable place to lay the foundations for a treatise on the portraits of Roman charioteers, for here, grouped under No. 625, are seven heads found in a little sanctuary of Herakles in the *Horti Caesaris* on the Via Portuensis, Hekler Plates 194, 234, 249; moreover, there is also the well-preserved mosaic, No. 626, representing the four factions in the Circus. Another branch of these contests is illustrated by No. 463, the life-sized bronze statue of a seated pugilist, Hekler Plates 85, 86.

The head of an ivy-crowned poet, No. 531, once called Seneca, is now recognized as undoubtedly Greek and has been interpreted by S. Reinach. (*Rev. Archéol.*, 5^{ème} Ser., VI [1917], 357-68) as Epicharmos and, more recently, by M. Bieber (*Röm. Myth.*, XXXII [1917], 123-28 Fig. 6) as Aristophanes, a somewhat hazardous identification. She also discusses the portraits of Socrates of which No. 538 belongs to the earlier realistic type as demonstrated by Bulle and Loeschke (*op. cit.*, pp. 118-22; Hekler Plate 20). Anaximander is another Greek philosopher whose likeness has come down to us. The relief No. 563 with his seated figure is described by Lippold (*Gr. Porträtstatuen*, Plate 74). The head of Euripides (Christ, *Gr. Literaturgesch.*, fourth ed., No. 28) is a poor replica of the fine bust in Naples.

The stucco decoration and frescoes principally from the Roman house in the Villa Farnesina are remarkable for the dainty grace of the floral motives and arabesques and for the charming genre scenes represented. Sometimes, however, the artist aspires to loftier themes and depicts sacrifices to Priapus, initiation into the rites of Dionysos, the *Horai* preparing the chariot of Phaethon.

These collections afford an admirable field for investigating the ordinary life of the Romans, for here are such everyday objects as weights and measures, leaden pipes, fragments of military *diplomata*, surgical instruments, votive offerings, and magical aids to invoking curses upon enemies. This section of the Museum is growing rapidly, and even since the guide was penned a remarkable array of glass vessels of every shape and size has been exhibited to the public, as well as a beautiful couch inlaid with ivory and perfect in every particular.

Within a small compass the learned author has given a succinct, but thoroughly readable, description of the exceedingly varied material in his charge. Those who are fortunate enough to visit the Museum armed with the book will spend a pleasurable morning under its guidance, and even those whom distance debars from a personal visit will derive profit and renewed interest from a careful perusal of the work.

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How to Observe in Archaeology. Suggestions for Travellers in the Near and Middle East. London: Printed by order of the Trustees of the British Museum and sold at the British Museum and by Bernard Quaritch, Ltd., 11 Grafton Street, W. 1, and the Oxford University Press, Amen Corner, E. C. 4. 1920. 2s. 6d.

This handbook has been prepared by an official British body, the Archaeological Joint Committee, in the hope of transforming the activities of the numerous English-speaking travelers who are sure to visit the Near and Middle East in the next few years from a menace to the ancient remains in that unique region into an instrument for the advancement of knowledge. It appears admirably adapted to this purpose, and has the merit of embodying in convenient, if highly condensed form, the results of the best British field archaeology of the past generation. It deserves all success in its important mission.

Its hundred and three duodecimo pages are, moreover, full of matter which will interest the scholar whose prospects of actual travel in Hellenic or biblical lands are slight. Here he will come to realize how the vast fabric of Egyptian, Mesopotamian, Anatolian, Aegean, and allied archaeological science has been laboriously erected. He will obtain many glimpses of his adventurous fellow-workers at their task. Professor Flinders Petrie's precept (p. 22) for photographing objects in a bad light, or in the interior of tombs, by means of reflection from two lids of biscuit tins, one in the sun sixty feet away, and the other, throwing the light on to the wall or object, will serve as an example of the rough and ready methods that can be devised in an emergency; and the same Egyptologist's observation (p. 10) that "it is best to carry money in a little bag or screw of paper, loose in the jacket pocket, if in a risky district; it can then be dropped on any alarm and picked up afterwards," may serve to remedy any lack of appreciation of the "sporting element" in these pursuits.

Proper emphasis is laid on the importance to the field archaeologist of skilful handling of the human element in his problems. We have such shrewd bits of advice as (p. 24): "When offering for single things to a peasant, put